

CD 2011--81/82

U of T Composer Concert
October 18th 2011



7:30pm Walter Hall
Edward Johnson Building

A message to all Cell Phone Users and this means most of you here: At the beginning of this programme you will be asked to turn your cell phones **OFF!!!** This does **NOT** mean turn them on 'Silent' or 'Vibrate'. This means turn them **OFF!**

You may think texting during the concert is harmless but it is in fact a big problem. Why is this, do you say? Well, composers put a lot of work into a piece and at this stage of their careers, said piece may only be played once or twice. **Your cell phone sends a wireless signal that interferes with the recording equipment used in Walter Hall. This means that hiss, pops, clicks, and other undesirable noise can be present on a recording and this is as a result of your cell phone.** In extreme cases, it can render a recording absolutely unusable.

PLEASE, PLEASE, PLEASE turn off your cell phones!!!! Thank you. -Big Daddy

A stylized, handwritten signature in black ink that reads "Big Daddy". The letters are thick and somewhat irregular, with a casual, expressive feel.

Biographies:

My name is Rizgar.A and I am a second year Theory Major & Composition Minor student. I am studying with Prof.Alexander Rapoport and Prof.Chan Ka Nin.

Chris Arnold is in his third year at the University of Toronto studying composition with Sasha Rapoport and viola with Katherine Rapoport. This past summer, he played in the National Youth Orchestra of Canada. He has also participated in the Contemporary Showcase Festival for the past two years and last year, won the Samuel Dolin Memorial Award.

Paolo Griffin is a 3rd year undergraduate student studying composition under Alexander Rappaport. Paolo is of Peruvian-Canadian descent and tends to be influenced by the folk music of the Andes where his extended family grew up. His past teachers have included Norbert Palej and he studies violin under Etsuko Kimura. He takes a special interest in Latin American art music and especially loves writing songs.

Tze Yeung Ho, a Norwegian-Chinese composer, was born on April 30, 1992 in Oslo, Norway. He currently resides in Toronto, Canada and studies composition at the University of Toronto. Three years prior to his studies at the university, he had private composition instructions from the well-established Canadian composer, Dr. Alexander Rappoport. Tze Yeung held a position as assistant copyist in Eighth Note Publications in Markham, Canada. He is currently studying under Gary Kulesha.

Big Daddy P. Lev (Paul Emil Levasseur) is an amateur husband, dad, chef, baker, visual artist, videogamer, downhill skier, cellist, rock guitarist, electric bassist, pianist, and fitness athlete. One wonders how he finds time to compose...

James Lowrie: I am currently in my Third Year Bac. at U of T. I am studying composition with Christos Hatzis and guitar with Eli Kassner. I have a great appreciation for accordions, but unfortunately, little experience.

The music of Riho Esko Maimets has been described as "enchantingly beautiful" and having a "unique emotional and communicative impact". His compositional journey began in 2004 at the Claude Watson Arts Program at Earl Haig Secondary School in Toronto with Alan Torok. Maimets went on to study composition at the Estonian Academy of Music and Theatre in Tallinn, Estonia, under the tutelage of Helena Tulve and René Eespere. In 2011, he was awarded the highSCORE Prize 2011 in Pavia, Italy, in recognition of his "mature and individual style, in spite of his relative youth". He was also selected as one of four Canadian composers under the age of 35 to participate in the *Génération 2012* project in collaboration with the *Ensemble Contemporain de Montréal*, in which he will write a piece for the ensemble, which will then be taken on a cross-Canada tour in November 2012. He is currently studying composition with Christos Hatzis.

Patrick Murray: Patrick Murray is currently completing his final year of his undergraduate degree, and has studied composition with Gary Kulesha and Norbert Palej, piano with Henri-Paul Sicsic, and conducting with Ivars Taurins.

Jordan O'Connor is a freelance Jazz musician who returned to school later in life to study classical composition. Jordan is currently in his 3rd year as a composition undergrad and is studying with Alexander Rapoport.

Programme

- ① **Impressions - based on a Korean folk tradition**
Tze Yeung Ho

11:15

Hyunjoo Choi, Clarinet in Bb
Da Young Seo, Violoncello
Lorenzo Madrazo, Piano

- ② **12 Messages from Time's Accordion**
James Lowrie

6:45

Patrick Power, Guitar

- ③ **Shifting Waves**
Chris Arnold

5:45

Wesley Shen, Piano

- ④ **My Beloved**
Riho Esko Maimets

12:10

Renee Kruisselbrink, Piano
Courtney Prizrenac, Horn

- ⑤ **"SIT DOWN MAN: ENJOY THIS SHORT CLASSICAL INTERLUDE"**

Intermission:

Join us in the lobby for baked
goods and refreshments.

① Haiku IV – The Bowery After a Morning Shower (b)

Haiku V - 'Lovers' (c)

Haiku IV – First Morning Bird (a)

Paolo Griffin

4:40

Jelena Iri, Soprano
Emily Kruspe, Violin I
Eslin McKay, Violin II
Chris Arnold, Viola
Amahl Arulanandam, Cello

* change of order *

②

A Drama for Guitar

Jordan O'Connor

6:50

Patrick Power, Guitar

③

Genetically Modified Notes No. 1

Genetically Modified Notes No. 2

Rizgar.A

6:27

Patrick Power, Guitar
Meghan Cheng, Violin

④

Meadows of Silence

Paul Emil Levasseur

7:15

Saman Shahi, Felix Arifin, Piano 1, 2

⑤

Quirk

Patrick Murray

8:18

Flute, Katherine Watson
Clarinet, Kishan Chouhan
Piano, Valentina Sadovski
Percussion, J Rafael Ponciano
Violin, Erica Williamson
Cello, William McLeish
Conductor, Patrick Murray

Programme Notes:

Impressions is inspired by the Korean theatrical masked dance of talchum. The piece is not intended to recreate the tradition, however. It is merely an imitation of the stories with musical elements simulating the reflective and programmatic monologues of a talchum. Because of this work's programmatic nature, both the clarinet and the cello represent the protagonist and the antagonist respectively.

12 Messages from Time's Accordion: The piece is named as such because the guitar is Time's Accordion. It is a most carefully notated piece.

Shifting Waves explores all twelve pentatonic scales, mostly with the subtle change of a single note up or down a semi-tone.

My Beloved was inspired by a poem by the Sufi mystic Rābī'a al-Basrī:

*My peace, O my brothers and sisters, is my solitude,
And my Beloved is with me always,
For His love I can find no substitute,
And His love is the test for me among mortal beings,
Whenever His Beauty I may contemplate,
He is my "mihrab", towards Him is my "qiblah"
If I die of love, before completing satisfaction,
Alas, for my anxiety in the world, alas for my distress,
O Healer (of souls) the heart feeds upon its desire,
The striving after union with Thee has healed my soul,
O my Joy and my Life abidingly,
You were the source of my life and from Thee also came my ecstasy.
I have separated myself from all created beings,
My hope is for union with Thee, for that is the goal of my desire*

This summer while browsing through a poetry store in Boston, I found a book containing the poetry of Tina Villanueva, an American poet of Catalan descent. I was immediately struck by his poetry and its ability to evoke feelings of nostalgia, peace, and sadness. He wrote a set of 12 haikus which I am in the process of translating to music. The setting of soprano and string quartet seemed perfect for this kind of cycle. The homogenous qualities of the string quartet are countered by the brilliance of the soprano voice. These are Haikus IV, VI, and IX.

The Bowery After A Morning Shower:
Clouds thunder away
once more the sun and stench of
streets littered with bums.

First Morning Bird:
Dawn glows in his eyes,
sees the world through steady breeze,
blinks twice and takes flight.

Lovers:
We close our eyes
see the galaxies through the
wedding of our lips.

This work, entitled *Drama for Guitar* came about as a result of my friendship with guitarist Patrick Power and in response to the notion that guitar was a prohibitive instrument to write for. The work was conceived and articulated as a result of discussions Patrick and I had about what a work for guitar could include and should exclude. For example, the Phrygian quasi Tango world, and the world of the E minor arpeggio, were deemed too cliché whereas lyrical lines shorter in phrases with harmonic variety, along with two part writing incorporating polyrhythm, were placed in the "things that are good" category.

The work is approximately 5 minutes in arch form and intends to express different dramatic environments that I felt were effective on the guitar. Although it is not a programmatic work, there is a clear narrative. If the opening phrase of the piece is the ethos of the work and the middle section the journey, then the end of the work is somber, suggesting resignation at the end of the story.

Genetically Modified Notes No.1 & No.2 are from The Guitar and Violin Suite which is based on Kurdish Folk music

Meadows of Silence: In the year 2011, silence now features 1049 more noteheads than 4' 33".

Quirk was premiered at the 2011 Atlantic Music Festival in Waterville, Maine.

Us, the Composition Students, would like to extend a special thanks to the following -our teachers and mentors- for all their hard work in making this event possible. In no particular order:

Professors Mark Sallmen, Alexander 'Sasha' Rapport, Chan Ka Nin, Gary Kulesha, Ryan McClelland, Dennis Patrick, Norbert Palej, and Roger Bergs, Larysa Kuzmenko, Abigail Richardson, Eric Robertson, James Rolfe.

We would also like to thank Peter Olsen for recording our music and making it sound beautiful.

Fin.


UofT
Composers